

Variety is Fashion's Keynote

BY SARA MARSHALL COOK

Simplicity Again

YOU may have just what you like so far as clothes are concerned. If you want a bustle dress, it is here for you. If you want an Egyptian robe, it is here. You may have a pleated skirt or one in envelope style. You may have a cascading scarf drapery or a straight panel. All you have to do is to name the one you prefer. Each style of dress seemingly has its devotees. Sometimes a single wardrobe gives representation to every one.

The early closing hour in Paris, which affected all restaurants and places of amusement, brought with it a simpler style of dress than was seen earlier in the season. With everybody starting out to dine at 6:30 instead of 8:30 o'clock, naturally the dress that one would feel inclined to put on at 6:30 is much simpler than the regulation evening frock.

Dancing dresses, which are entirely sleeveless and fairly high at the neck, are having quite a vogue. These dresses, which have the simplest possible look, are developed in two shades of organdie with a taffeta ribbon sash. The skirt is often in envelope style. That is, a full length tunic, which is shorter at the side, and passes around the figure in an oblique line. Tiny bits of fullness are laid in the bodice and skirt through corded tucks on the hips and across the front of the bodice.

A charming model in white organdie is trimmed on the tunic and at the shoulders with flat bows of yellow organdie. The foundation slip is of the yellow organdie. This dress is a striking example of the tendency toward simpler clothes.

The Pendulum Swings Back to Simplicity

IT IS interesting to observe the simplicity that is replacing the extreme extravagance that directly followed the war—an extravagance in the wake of which came a mass of ill assorted fashions. We have had during the last two years many styles positively grotesque, such as the long narrow skirts, so narrow that their wearers looked like cripples hobbling along.

Down through the centuries history shows that every period of extreme dressing has been followed by one of simplicity. There is little likelihood that dress will remain simple for any great length of time. While there is always the reaction from an extreme, the love of ornamentation cannot be suppressed. Dress began, not as a covering for the body, but as an ornament. The primitive savage adorned his body with the juices of berries long before he thought of a covering.

Yellow is appearing in a great many of the clothes for midsummer wear. Two shades of yellow and sometimes three or four are combined in the same costume. Yellow is distinctly a summer color, and has always been a favorite in hot climates.

A combination of several shades of yellow appears in chiffon evening frocks. It makes one cool to even think of such a dress. One just completed by a fashionable dressmaker has the skirt composed of petals, one shade placed over another. It ranges from palest lemon to deep apricot, and is sashed with a wide apricot colored satin ribbon. The bodice topping this frilly skirt is just a simple band of satin to match the sash with a wispy bit of lemon colored chiffon draped over it.

Fashion Takes a Leaf From Nature's Book

AN EVENING hat to accompany this dress is of the apricot colored chiffon. Dripping from the brim are long stemmed pale yellow blossoms and green leaves.

All the nasturtium shades are combined with copper color. Even the florists appear to be cooperating with the dressmakers or else the dressmakers are cooperating with the florists, for one sees the very same shades blended with great skill in the florist windows.

Great copper bowls are filled with nasturtiums and beautiful bits of yellow pottery are scattered amidst

a profusion of gold colored blossoms. It appears that every one is exploiting this color in the most beautiful ways. Rust and copper shades come in for their share of attention. Chaudron and gray make a surprisingly beautiful combination. Some of the best country clothes are in these two shades.

One costume in which they are featured consists of a full length cape of copper colored duvetyn lined with pale gray angora. In the lining are large slit pockets, the slits bound with the copper hued cloth. This wrap is worn over a very simple one-piece dress of gray crêpe de chine, trimmed with hand hemstitching.

Rust-colored duvetyn and white cotton crepe used together are de-

The handle is quite as unusual as the sunshade itself, being of wood and carved with odd-looking figures. In simpler vein are the orange linen sunshades with touches of blue embroidery.

An evening dress of white taffeta is pictured at the left of the page. It has a fairly high neck, the drooping shoulders of the early Victorian period and tiny sleeves. The yoke is outlined and trimmed with narrow lines of Moravian embroidery done in black. Three lines of the same embroidery encircle the skirt.

Black Chantilly lace flouncing forms a scarf drapery across the front and falls in cascading ends at either side. Two scarlet roses are placed where the drapery is caught to the dress. Across the back, the



cided out of the ordinary, and yet there are frocks in this very combination. A perfectly plain bodice of the duvetyn is attached to a skirt of the crêpe. Clusters of fruit are hand embroidered on the skirt in bright orange yarns. The bodice is a decided rust color while the embroidery is light yellow shading into brown.

The waist portion is perfectly plain and fits the figure somewhat snugly, ending at the normal waistline. The sleeves are set in, very short and finished with a narrow white frill of white organdie. A similar frill edges the round neckline. A very narrow black velvet ribbon ties about the waist and hangs in long streamers down the back of the skirt.

Duvetyn Parasols, With an Orchard Touch

YELLOW duvetyn has found its way even into the realm of parasols. A parasol of this fabric and in this color is lined with blue satin. As an ornamentation a bunch of bright colored fruit dangles from the edge.

From left to right—White taffeta evening dress featuring the drooping shoulders of the early Victorian period together with a scarf drapery of black Chantilly lace. A frock of Egyptian inspiration developed from gorgeously embroidered net posed over a satin foundation is sashed with plain satin ribbon. A distinctly draped polonaise is seen in a bustle dress from Premet in which she combines rose taffeta with champagne colored Chantilly lace

fullness is held slightly by a low belt of black lace. The dress fastens down the back with small black lace buttons and black embroidered buttonholes.

Another taffeta frock for the evening is of silk. Many of the smartest dresses for summer evenings are of black taffeta with peasant embroidered in high colors. Sometimes these embroideries appear only on the sleeves. In connection with this sort of trimming the girdle often fastens with a buckle of highly colored enamel inlaid on brass or a carved ivory buckle or slide with a design wrought out in bright colors.

Many of the little black taffeta frocks have ruffs of organdie or tulle. These fresh white frills give

a summery look and are very flattering to their wearers.

At the right of the white taffeta frock with the black drapery is a model, Egyptian in every detail. For it is a gorgeously embroidered net posed over a satin foundation. The skirt is heavily weighted with embroideries in colored metal. The huge hip girdling sash is of plain satin ribbon.

Gorgeous Simplicity Marks the Embroideries

EGYPTIAN art is a fruitful source of inspiration for embroideries. Although gorgeous in appearance, they have an underlying feeling of simple beauty, for the people of old Egypt went straight to nature for

their patterns. They copied the things that grew along the banks of the Nile, such as the branches of the palm, the papyrus and the lotus as well as the plumage of beautiful birds. The world's first fashion illustrations are on the walls and the tombs of Egypt, so it is the most natural thing in the world that designers should turn to these ancient fashion plates for their inspiration.

We have had echoes of the crinoline and the pannier, so it is but logical that they should be followed by the bustle, another form of exaggerated puffiness. There are a number of little bustle dresses of taffeta with lace frilled underskirts, also some in white taffeta draped with black Chantilly scarfs.

The bustle dress shown to-day is from Premet. It is made from a rose taffeta that has a somewhat copper tint and champagne colored Chantilly lace. In it is seen a distinctly draped polonaise. Dresses such as this, which may be said to be of a somewhat complicated char-

acter, have skirts slightly longer than those of the simpler models. One can imagine how topeheavy the figure would look if the skirt were short on a dress which carried a puffy drapery or even double flounces. Especially is this true when the skirt is used in connection with a very low waistline.

A dress of this sort is picturesque, but it cannot be said to be practical. The chief interest in this type lies in its influence on other clothes. There are in the shops ever so many taffeta frocks with the puffy back drapery—an outcome of the bustle dress. The frilled lace underskirt is decidedly usable as an idea. For a young girl nothing could be prettier than a draped taffeta frock with such a skirt showing beneath it.

A Bustle Dress With A Victorian Bodice

A BUSTLE dress of American Beauty taffeta has a Victorian bodice cut to a long point in the front, but ending in a normal waistline at the sides and back. The skirt is caught up in bustle effect, the drapery held by roses of a darker red.

Another model in which we see the bustle is worked out in Pompadour silk with an écar background strewn with pink and blue flowers. The silk skirt puffs somewhat in the back, but the bustle effect is accentuated by a sash of écar tulle ending in a huge bow. A striking effect is obtained in this dress by edging the bottom of the skirt with narrow black Valenciennes lace and finishing the bodice in like manner.

Still another frock of this character is worked out in black taffeta and a square mesh white lace. A plain straight bodice with short set-in sleeves has a collar of the lace falling in the effect of a bib to slightly above the waistline. As in the other dresses, the drapery of the skirt forms the bustle. The lace is used to make a rather large apron.

At the bottom of the bodice is a double peplum of the taffeta, which continues to form the bustle at the back. This is accentuated by a bow sash of the silk.

An attractive use of lace appears in an evening frock with ruffles of fan-pleated lace cascading down the entire side from the top of the bodice to the hem of the skirt. Draperies of taffeta and lace are not confined to frocks. They take quite as important a place in midsummer millinery. The taffeta is usually wound around the hat to give a draped effect and the lace forms a brim or falls as an eye veil.

Touches of Black On Hats of White

WOMEN never tire of black and white. In summer hats this combination is a great favorite. The all-white hat is rather dead looking, and while a white hat with colored trimming may be very pretty there is a likelihood of its appearing somewhat insipid unless created by an artist. A touch of black on a white hat always brings a bit of smartness.

White organdie hats, much like the old-fashioned lingerie hat that women affected for many summers because it brought eternal youth, are trimmed with puffy flowers of organdie. Then they are swathed with black tulle.

Equally effective are hats of pale yellow organdie veiled with brown net. Taffeta flowers—big puffy ones of dark colors—are sometimes applied to drooping mushroom shapes of white organdie with long, loose stitches of black and a wispy transparent scarf draped over all. Sometimes white organdie blossoms are scattered over black horsehair hats. The versatile organdie plays many roles. It is not unusual to see it ornamenting oilcloth hats in the form of scarfs or appliquéd flowers, and in turn oilcloth may be applied to hats of organdie.

The New Trimming

THE change in trimmings is one of the most interesting developments in fashions. The beauty and simplicity of present-day trimmings are charming, compared to the heavy, cumbersome types used a few years ago. This shows how inventive makers of clothes have become.

While the shortage of materials has had a great many undesirable effects, such as raising the prices of clothing, a great amount of good has come out of it. We are inclined to think of such a situation from the dark side only. The simplest sort of materials hitherto unthought of have been made into garnitures infinitely more attractive than the clumsy, expensive ones of bygone days.

Now each frock has a trimming of its own which makes it distinctive and original. The humblest materials are used in most original ways. This is a far cry from the days when one went to the trimming counter and bought staple trimmings by the yard.

All sorts of interesting things are done with cotton materials. Nothing could be simpler than braiding strands of organdie loosely and using them to border a pink satin negligee and to finish the sleeves, as well as for a girdle. Coarse net is also braided to make such a trimming. Bright colored wooden beads are strung on the strands before they are braided to introduce a bit of unusual color. Ribbons, too, are braided. Sometimes three different colors are plaited into a loose strand.

Delicate Flowers On A Net Lattice

HAND knotted fish net makes aprons and tunics on skirts. I have seen one such tunic that looked like a coarse lattice work. Delicate flowers came from the bottom of the tunic, running in trellis fashion up the net lattice.

Cotton fabrics have become of real importance as trimmings. A great deal has been written about organdie and it still takes a place of importance for underslips of both cloth and silk dresses, facings for ribbon hats and to make all sorts of little flower garnitures. It is applied in conventional designs to frocks of colored ratiné. A chemise dress of navy ratiné may be appliquéd with organdie flowers from the waistline to the hem.

Cotton threads make an inexpensive and effective embroidery for silk frocks. Some of the best Paris dressmakers use cotton in this way. One of Mme. Jenny's loveliest models is a semi-evening dress of taffeta, bright green in hue—the shade which has recently received so much attention in this country and known as prairie green. The dress itself is rather a simple affair, but in the placing of the trimming its creator has shown a great deal of ingenuity. The bodice is straight and long waisted. A plain skirt is gathered to it. The cotton thread is used in a long and short running stitch down the full length of the skirt all the way around.

Lovely Things by Way of Trimming

THIS gives the effect of a hairline stripe of white. White organdie is folded in narrow bands, and the bands crinkled into the form of tiny roses which are applied to the bottom of the skirt with a long and short stitch of the white thread. A long organdie sash ties about the frock. The effect is that of an elaborate dress, yet all of the materials are of the simplest sort and comparatively inexpensive. The same trimming idea might be applied to blouses.

Paul Poiret does lovely things in the way of trimming. His quaint little kerchiefs of bright scarlet or French blue linens are enchanting. He uses these kerchiefs on blouses that are sleeveless, the point of the handkerchief coming down onto the shoulder to give the effect of a little sleeve. Cockades of raveled yarn is another Poiret idea. At the waistline of a dress of sand colored tricot-lette he places such a cockade of scarlet worsted.

Premet uses buttons covered with glazed linen, putting them all sorts of unusual places, even around deep